



Now teamed with Mel Gibson in the comedy *Bird On A Wire*, Goldie Hawn is taking a serious look at her career. "I'm growing up on the screen. Hopefully audiences don't only want to see me in comedies," she says

On working with Mel Gibson in *Bird On A Wire* Goldie says, "For a while I thought I was in love! Just kidding, but what a face!"

the joy of finding someone again. "It was nice to get away from the conventional romp."

With 'hot' Mel Gibson as her leading man, *Bird On A Wire* has notched up a more encouraging box-office success for her.

"Most actresses have to spend their careers being second-billed to a male star," said Goldie. "I have been lucky. I've been second-billed a few times, like once to Burt (Reynolds). But I don't mind if it's a good project. *Bird On A Wire* is. It has all the elements including comedy, and a strong storyline."

What had it been like starring with Mel Gibson?

"Wonderful," Goldie beams. "For a while I thought I was in love! Just kidding, but what a *face*! Before we met I had trepidations because I thought he'd have no sense of humour, or be stuck on himself. Yet Mel is bursting with humour. He is very self-deprecating. Personally I cannot stand men who take themselves too seriously. Not at all!"

Off-screen Goldie lives a perfectly happy life with Kurt Russell. They are still not contractually wed. Goldie has twice married and divorced.

"You said the magic word - 'contract'," said Goldie. "A contract is paper. It gives state rights over you - you give away some of your rights. Besides, I want to stay with somebody

because I love him not because a divorce would be sticky or because of the financial aftermath. We are as happy as can be, and as married as anybody, except in a legal sense, the sense that involves lawyers and the government. It's perfect. Why change it?

"I think as a person I'm far more

mature. I've seen more of life, seen the downside. I've lost loved ones. I've lost my father who was such a focus of my life. I think the loss of a parent divides your life into distinct phases. It did for me.

"Professionally, I think audiences are more accepting of me as a grown woman. I'm growing up on the screen. I have to calibrate my change of image carefully. But I'm *doing* it. Hopefully audiences don't only want to see me in comedies. Age just does that; it makes people view you differently, and let you move on."



PREVIEW

THE LITTLE MERMAID

FOLLOWING a violent summer at the box-office and all the murderous mayhem of movies such as *Total Recall*; *Die Hard 2* and *RoboCop 2*, comes a much welcome 'U' turn with Walt

Disney's charming animated feature *The Little Mermaid*, based on the classic Hans Christian Andersen fairy tale. It tells the story of a beautiful young mermaid prepared to risk her life to become part of the human world after meeting the

prince of her dreams. It marks a return for the Disney company to its famous fairy tale roots which began with *Snow White And The Seven Dwarfs* in 1937 and continued with *Cinderella* in 1950 and *Sleeping Beauty* in 1959, but not since *Sleeping Beauty* have the company's animators been involved with a traditional story of this type.

Peter Schneider, senior vice president of feature animation for Disney, points out, "When people think of Disney, they think of classical fairy tales. That is the heritage of this company. *The Little Mermaid* was a perfect project for us in that it met our two primary goals of having a great story and great characters."

"Being a classic fairy tale, it also had the strong value system and view of the world that has always made Disney animation special. In a sense, the moral here is that children have to grow up and be who they are. The problem of parents trying to hang on too long is a very contemporary one."

The production involved over 400 artists and technicians who worked for nearly three years to translate the Andersen story to the screen. Almost 150,000 painted cells and 1,100 backgrounds utilising more than 1,000 different colours went into making the 7,000 feet of hand-drawn film.

Over a million drawings were created during the production process, and character animators had to adjust themselves to a world below the sea. Effects animators handcrafted hundreds of thousands of bubbles, together with reflective light patterns, distortions and other tricks of their trade.



Bringing *The Little Mermaid* to the screen involved over 400 artists and technicians

KEN FERGUSON
preview the
enchanted new Walt
Disney animated
version of the
classic
Hans Christian
Andersen
fairy tale

Woven into the plot are seven new songs from the songwriting team of Howard Ashman and Alan Menken (famous for "Little Shop Of Horrors") – and one of them, "Under The Sea", won this year's Oscar for 'Best Original Song'. Menken also won an Oscar for 'Best Score'.

Walt Disney himself was a great admirer of the Hans Christian Andersen stories. "The Ugly Duckling" was adapted twice for the screen, first in 1931, and then in 1939 when this colour re-make received an Oscar for the best cartoon. As far back as the early 1940s the company looked into the possibilities of a compilation feature based on Andersen tales and preliminary story sketches were prepared. "The Little Mermaid" was also considered at that time for a feature-length adaptation.

The idea for this current version goes back to 1985 when Disney veteran, Ron Clements (who with John Musker shares the writing and directing credits), came across the story while browsing in a bookstore. He was, at that time, finishing his assignment as co-director on *The Great Mouse Detective*. The idea of doing an underwater fantasy appealed to him.

Recalled Clements, "I thought it was a beautiful and poetic story with really exciting visual opportunities. It was so cinematic, that the images seemed to leap off the page. But it was also one of the saddest stories ever written. The biggest problem was with Andersen's ending where the mermaid sacrifices herself and turns into a sea foam spirit when her love is unrequited."

A new ending was thought out. "We tried to come up with a way of doing that

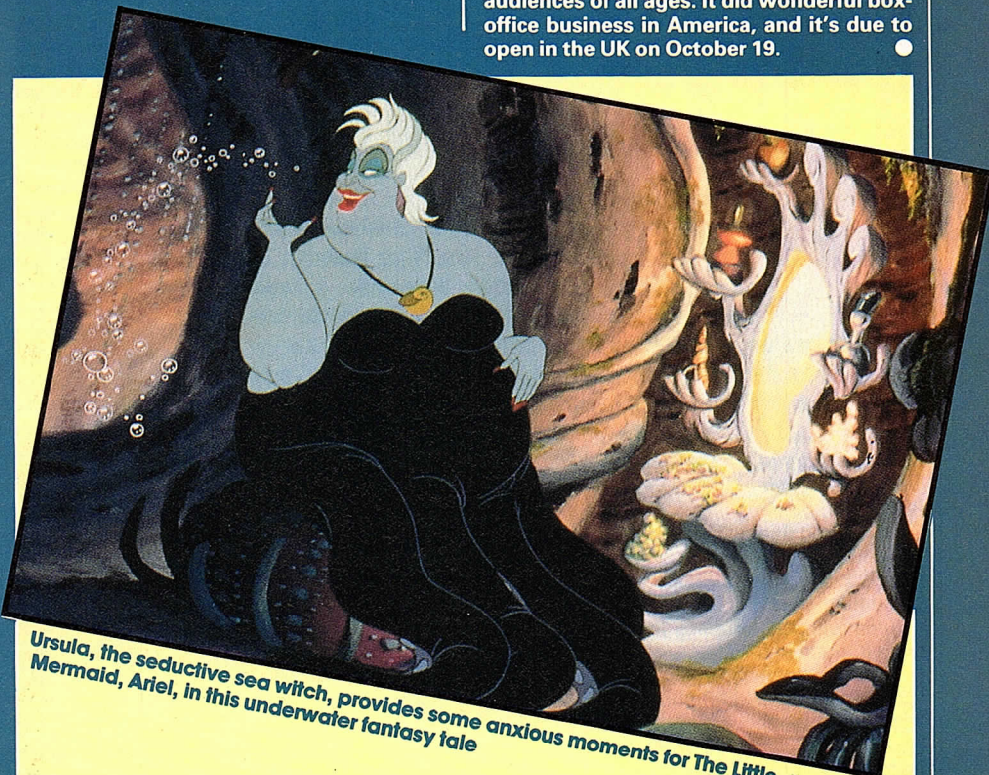
and somehow still remaining faithful to the basic themes of the story. Our ending retains the bittersweet quality of the original story, yet is uplifting at the same time," said Clements.

The colourful new cast of animated characters is headed of course by the little mermaid herself, Ariel, voiced by Jodi Benson. The thankless task of keeping her out of trouble is given to an unselfish crab named Sebastian who is given a voice by stage veteran Sam Wright. Ariel's father and ruler of the sea world is named King Triton, voiced by Kenneth Mars, while the seductive sounds of the villainous sea witch, Ursula, are supplied by Pat Carroll, a talented comedienne/singer with many stage and screen credits.

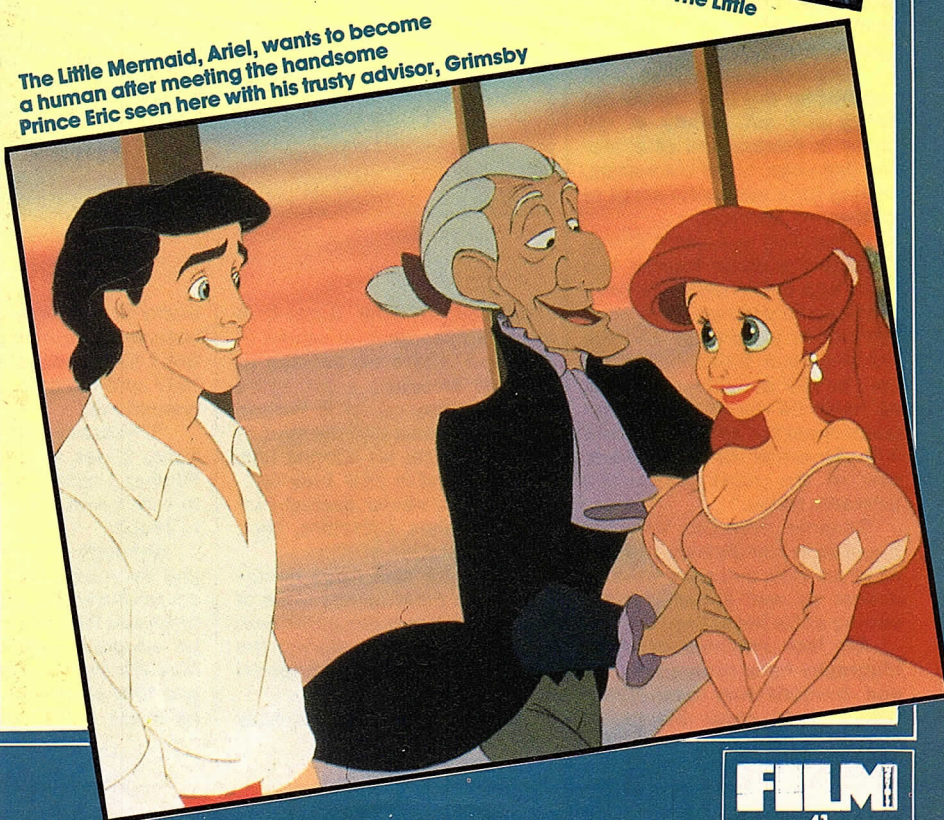
The movie is full of many wonderful

and typical Disneyesque characters including a very silly seagull called Scuttle (Buddy Hackett) who gives Ariel lots of misinformation; a couple of evil eels named Flotsam and Jetsam; Louis, a frantic French chef, while the handsome Prince Eric, a human who motivates Ariel into wanting to swap her fishy tail for human legs, is voiced by actor Christopher Daniel Barnes. The Prince's distinguished and trusty advisor, Grimsby, is voiced by the late Ben Wright who, nearly 30 years ago provided the voice for Roger, the lead human in *101 Dalmations*. Wright was also the voice of a wolf in *The Jungle Book*. He also narrated many other animated and live-action movies for Disney. Wright passed away in July 1989 at the age of 74.

The Little Mermaid is all set to delight audiences of all ages. It did wonderful box-office business in America, and it's due to open in the UK on October 19.



Ursula, the seductive sea witch, provides some anxious moments for The Little Mermaid, Ariel, in this underwater fantasy tale



The Little Mermaid, Ariel, wants to become a human after meeting the handsome Prince Eric seen here with his trusty advisor, Grimsby

INTERVIEWED

DIRK BOGARDE



IT is awesome to meet in the flesh somebody that you have admired from afar for most of your life. The person in question for me is Dirk Bogarde. I have been a member of the Dirk Bogarde fan club since I was 12 when I saw him in *Doctor At Large* at a Saturday matinee while growing up in Cape Town. Earlier this year I met him at the Cannes Film

Festival when his latest film *Daddy Nostalgia*, now retitled *These Foolish Things*, was screened.

The film, Bogarde's first in 12 years, is the Bertrand Tavernier's family drama about an Englishman who lives in the South of France with his irritating French wife (Odette Laure).

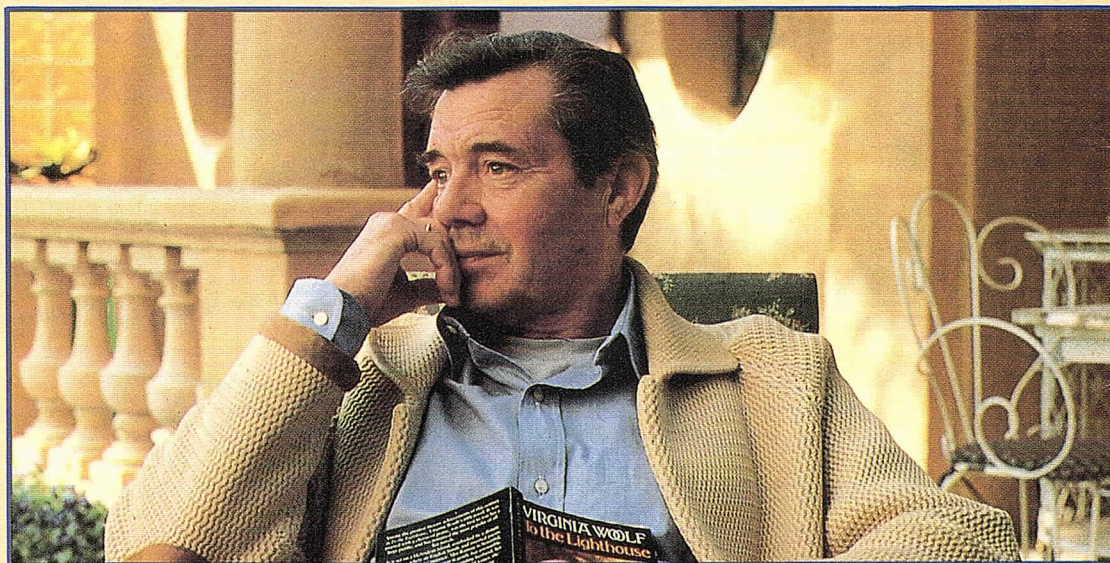
Their Paris-based daughter Caroline (Jane Birkin) comes to stay while he recuperates from an operation and the changing face of the family builds into a fascinating play of humour and nostalgia.

"I waited 11 years with great patience for this film. I wrote my books and sat quietly in my house in France, sort of accepting that I had retired but waiting, waiting for a wonderful script to land on my doormat.

"Then this one came along. I'd turned it down four or five years ago but it had since been rewritten. Tavernier had been brought in as director and the brilliant Jane Birkin had been cast as the daughter. There is no way I'd be in retirement when there's a chance to work with Tavernier or with Birkin, one of the most underrated actresses today."

Bogarde, born Dirk Van Den Bogarde in Hampstead, the son of an art critic and an actress, is almost as well known for his writing as for his acting.

His four volumes of autobiography have covered his life and brought him best-selling status. They cover his idyllic



Dirk Bogarde is back on the big screen for the first time in 12 years in Bertrand Tavernier's movie, *These Foolish Things*. "If Tavernier was making the owner's handbook for a Japanese washing machine I'd do it," says Dirk

childhood in rural Sussex; a tough adolescence at school in Scotland where he decided to become an artist; a damaging wartime army career in Europe and the Far East and the start of a glittering life; his adoring love for Kay Kendall and Judy Garland, and a career packed first with romantic comedies, then controversial films.

There are also three novels and to top those talents some of his poetry has been published, and drawings done during the war are hanging in the Imperial War Museum.

His life has been superbly

"Filming, I reckon, is an odd way to earn a living. But it takes a lot to beat it," says DIRK BOGARDE in an interview with MARIANNE GRAY

detailed by the Bogarde pen in both words and pictures. Once done, he made a bonfire of all the diaries and letters on which the recollections were based, to close the file. One feels strongly that life in the Bogarde camp has been a restless one not eased by compromise.

When his adoring British public balked at their matinee idol's desire to move on to more serious work he simply quit Britain and went to Europe to work with Visconti (*Death In Venice*); Losey (*Accident*); Resnais (*Providence*); Fassbinder (*Despair*); Cavani (*The Night Porter*). For years he lived in France in a 15th century Provençal farmhouse, then in Paris, returning three years ago to England, to live in a Chelsea flat.

"When I heard the 'Daddy' script was going to be done by Tavernier I simply had to get the job. If Tavernier was making the

The Vision.

"I don't normally do television. Usually they want me to play somebody's sick grandfather or senile uncle. But in the case of *The Vision* the script was so good.

"I played an ageing TV personality recruited by a fundamentalist-backed People Channel who ultimately destroyed himself attempting to denounce the Channel when he discovers that it is broadcasting hidden Right-wing messages from secret sponsors.

"It was tough stuff then but from what I glean from the rare times I watch television, it's already proving to have an uncannily accurate prediction.

"Now the satellites are going up something like this could so easily happen."

Meanwhile, it's back to *These Foolish Things* and the role he waited 11 years for.

"Both my character and I

owner's handbook for a Japanese washing machine I'd do it. But I hadn't done a film since 1977 and I didn't know if they wanted me.

"Ultimately, of course, all done, it was a wondrous time. Filming, I reckon, is an odd way to earn a living. But it takes a lot to beat it."

Although he makes fewer and fewer excursions on screen, occasionally Bogarde makes a television film, like in 1986 when he adapted Graham Greene's *May We Borrow Your Husband*, and 1988 when with Lee Remick he made a BBC thriller called

have reached the age of a man who takes stock of his life," he said in that famous voice. "The 'Daddy' of the film is, in fact, only 65, but then he has just undergone a very serious operation and I am OK, on top of the world actually, so we equal out. Agewise, anyway.

"He had been a super international salesman and I've never been able to sell a thing." Equally so, 'Daddy' hadn't ever been the idol of the Odeons who had to have his flies sewn up before film premieres in case his fans stripped him naked! Ah, those were the days!